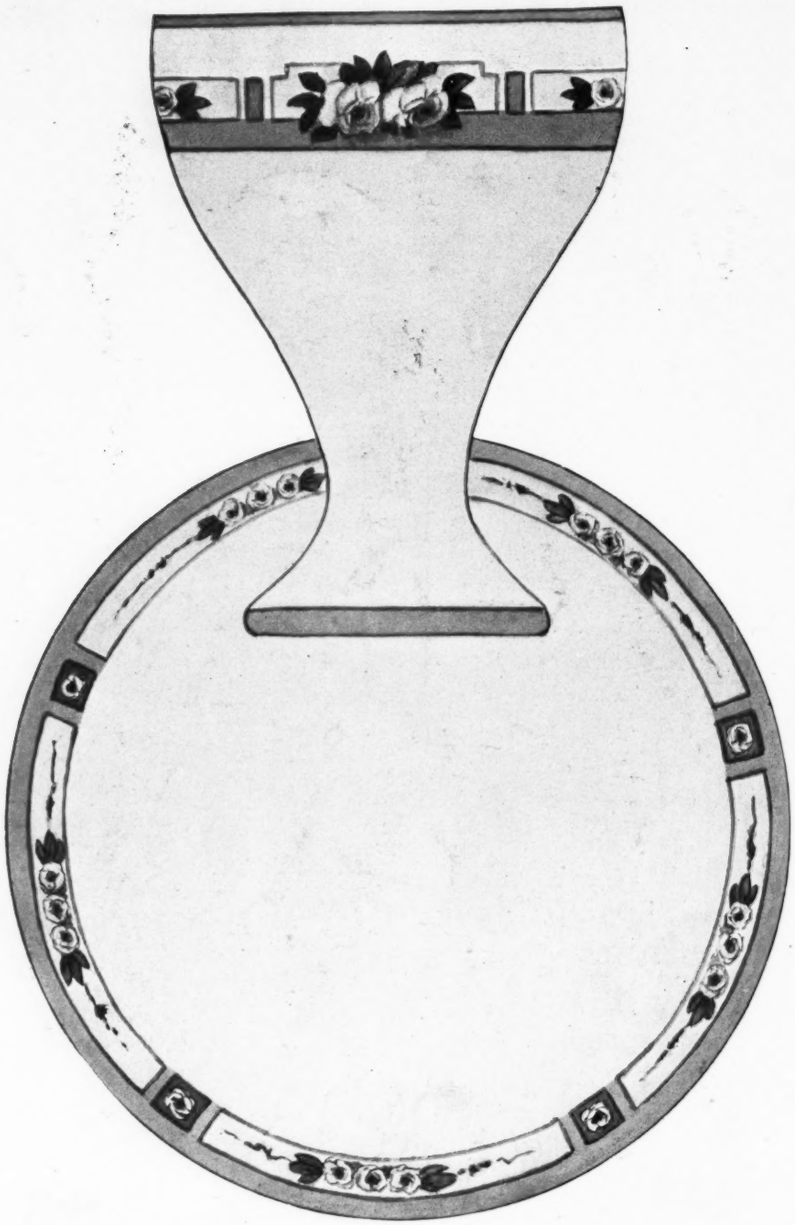
KERAMIC STUDIO SUPPLEMENT

SYRACUSE, NEW YORK, SEPTEMBER 1915

PLATE, HAZELNUT—ADELINE MORE

LIGHTEST tone on nuts is Albert Yellow and a little Dark Grey, use same a little heavier for shadows and add a little Yellow Brown. Caps of nuts are Brown Green and a little Yellow with Yellow Brown and Blood Red added for shading. Leaves are Brown Green and a little Yellow and a little Dark Brown added for shading. Stems and outer band are Dark Brown and Brown Green. The wide dark band at edge of plate is Yellow Brown and Brown Green. Tint over center of plate with Albert Yellow, Dark Grey and a little Brown Green, use the same a little heavier for the shadow leaves.

Second Fire—Retouch where strengthening is needed with same colors as in first fire.



EGG CUP AND TRAY—ALICE B. SHARRARD

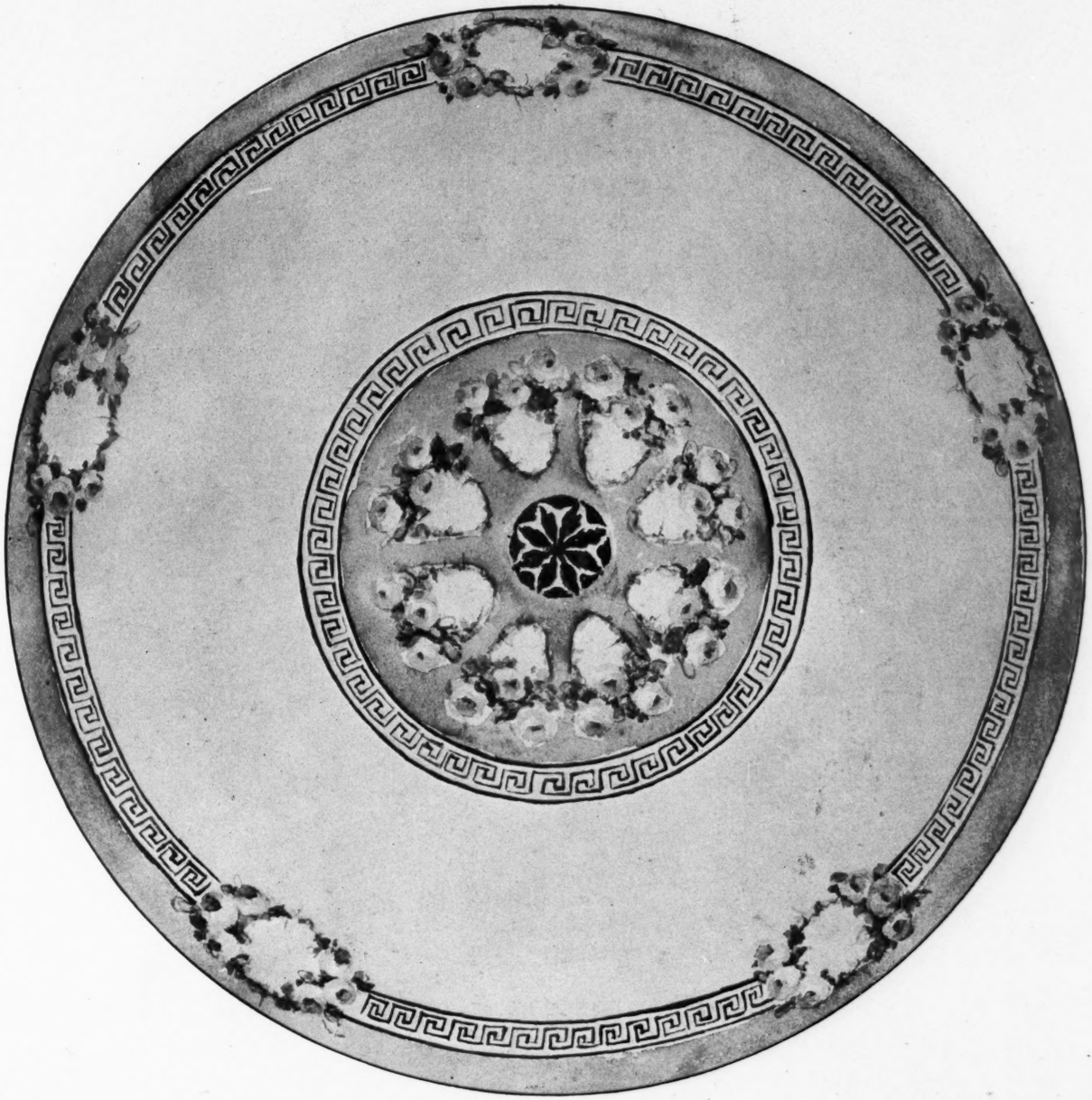
TINT border a soft purplish pink using Volkman's Purple V. Panels are tinted with Grey for pink roses. Paint roses Purple V, shading with little Ruby in centers. Leaves are Moss and Grass Green, toning with Mixing Yellow and Shading Green in dark parts, using bits of Purple V on tips. Small roses a delicate tint of Purple V, with yellowish green leaves. Use same colors for tray, border on edge delicate pink, panels grey with pink rose groups as on the cup. Gold edges finish the set.

BOWL, POPPIES (Page 5)

Kathryn E. Cherry

PAINT poppies with Carnation for the lightest tone, add a little Yellow Red for darker tone, and add Blood Red for the darkest shading. Centers are Shading Green, Albert Yellow and Dark Grey. Stamens are Shading Green and a little Dark Brown. The color in the bud is Carnation and Yellow Red. Leaves and stems are Shading Green, Copenhagen Blue and a little Yellow Green; add a little Dark Brown for shading on buds.

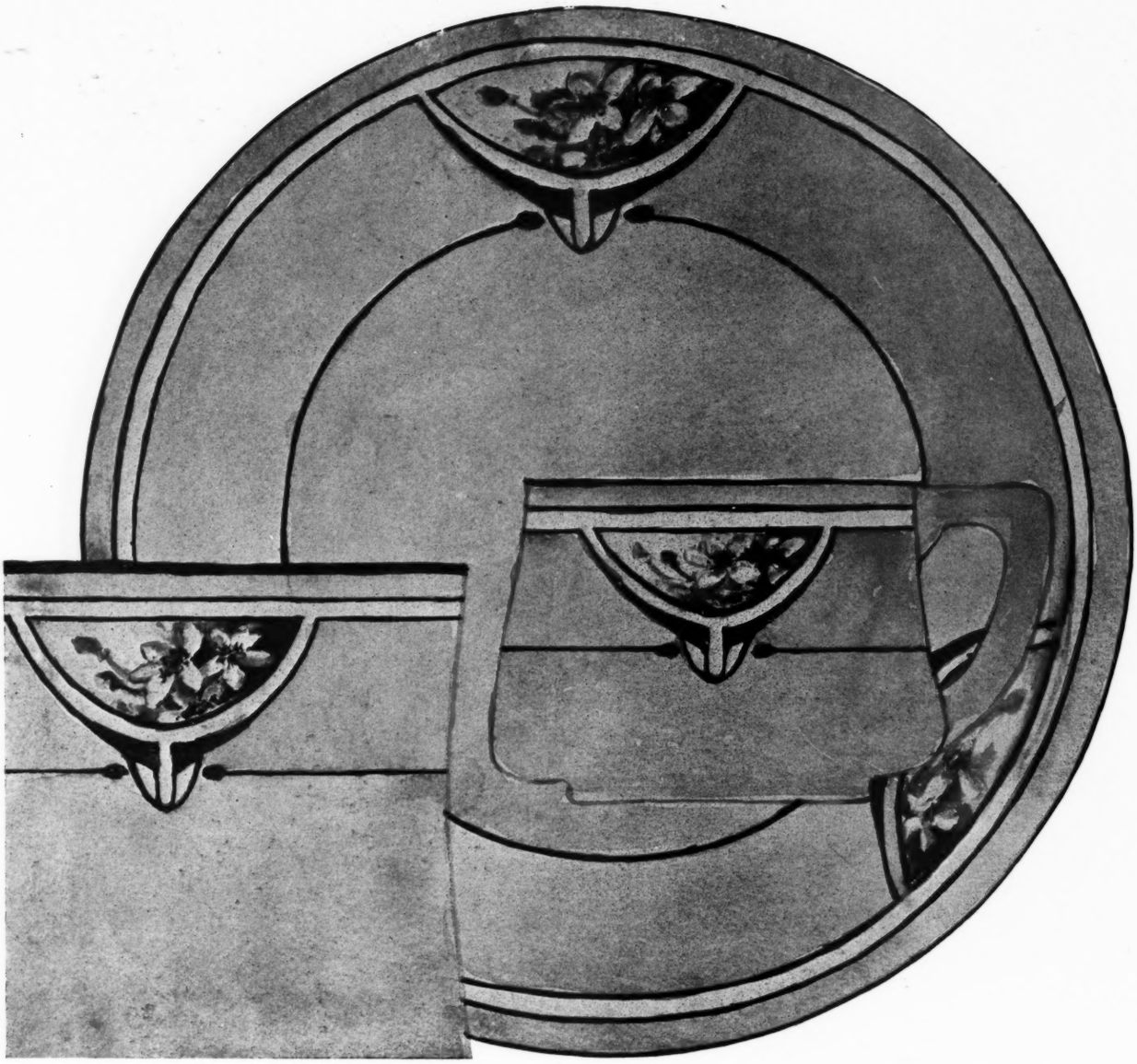
Second fire, oil the background and dust with Pearl Grey and a little Albert Yellow.



PLATE, ROSES—ESSIE FOLEY

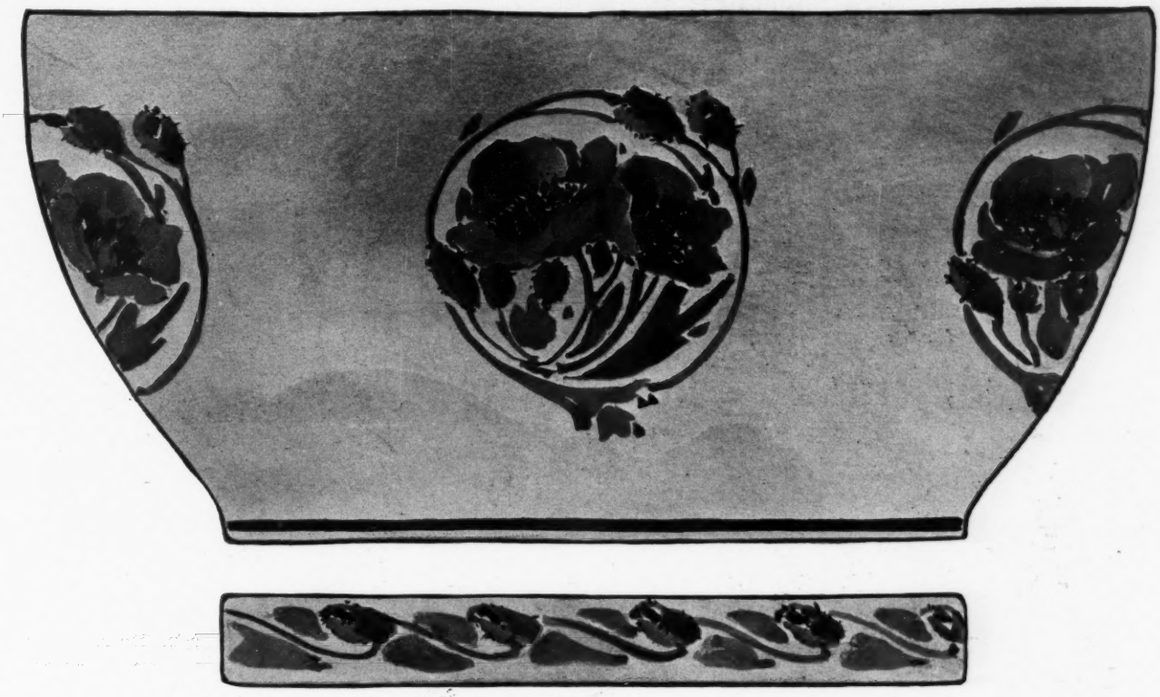
PAINT roses with a very thin wash of Rose and shade with the same using it a little heavier. For the lightest leaves use Moss Green, a little Brown Green and Dark Grey; for darker leaves, Copenhagen Blue and Shading Green. Stems, Copenhagen Blue and Violet. Background in the center and next to edge of plate, Yellow Brown and a little Yellow.

The conventional design in the center and the two bands are Gold.

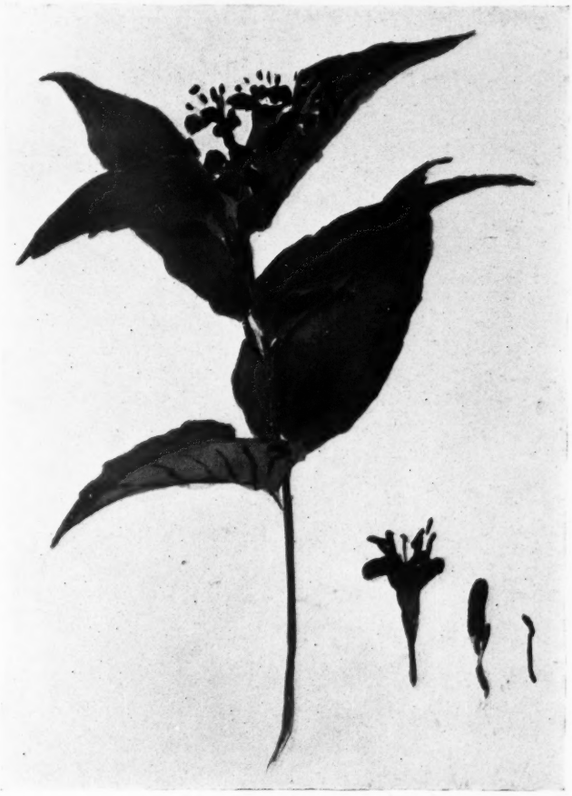


PLATE, CUP AND PITCHER, ORANGE BLOSSOM MOTIF—ESSIE FOLEY

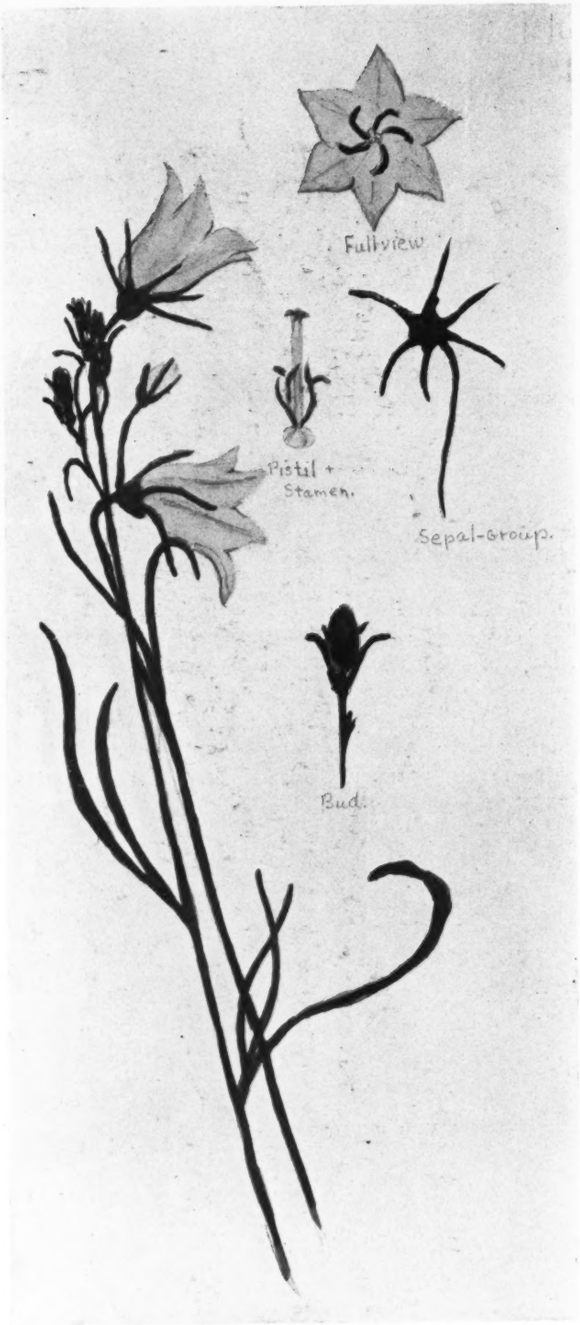
ALL black bands are Gold. Flowers are White. Paint the dark background around them with Yellow Green, Apple Green and Yellow Brown and for the darker tones add Brown Green and Shading Green, the lighter tone above the flower is Copenhagen Blue and Violet with suggestions of the same color in the light space also a thin wash of Blood Red and Yellow Brown. Buds are Yellow Green and Albert Yellow and flowers are shaded with a thin wash of the same. Centers of flowers are Albert Yellow shaded with Yellow Brown and a little Dark Brown. The grey tone over the surface of the china is a light cream painted with a thin wash of 2 parts Yellow Brown and 1 part Yellow Green.



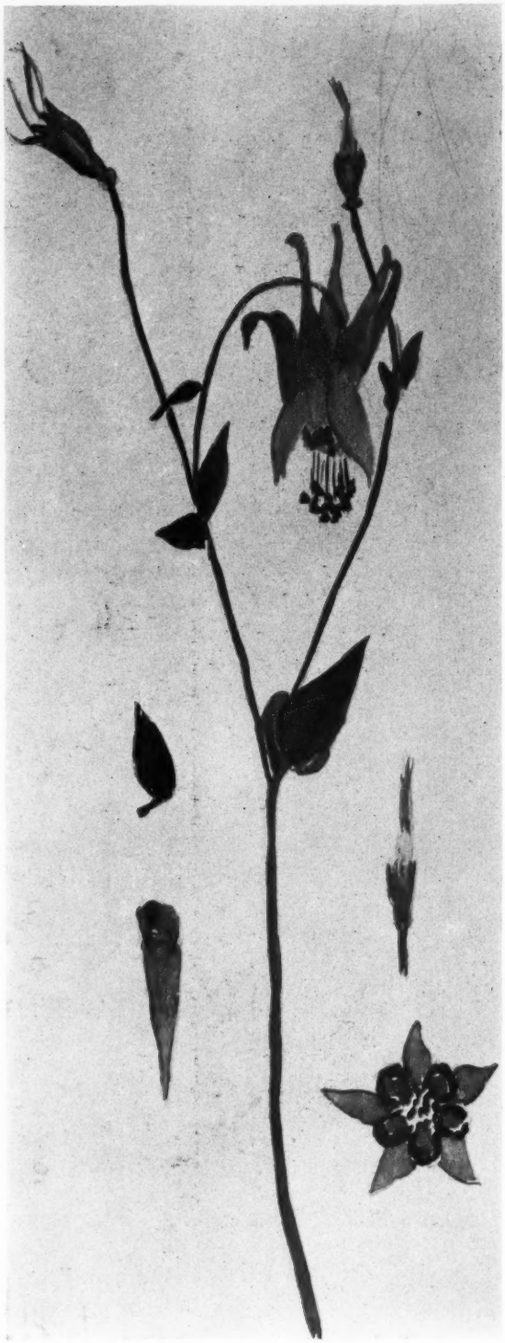
BOWL, POPPIES—KATHRYN E. CHERRY (Treatment page 3)



PLANT ANALYSIS—FLORENCE WYMAN WHITSON

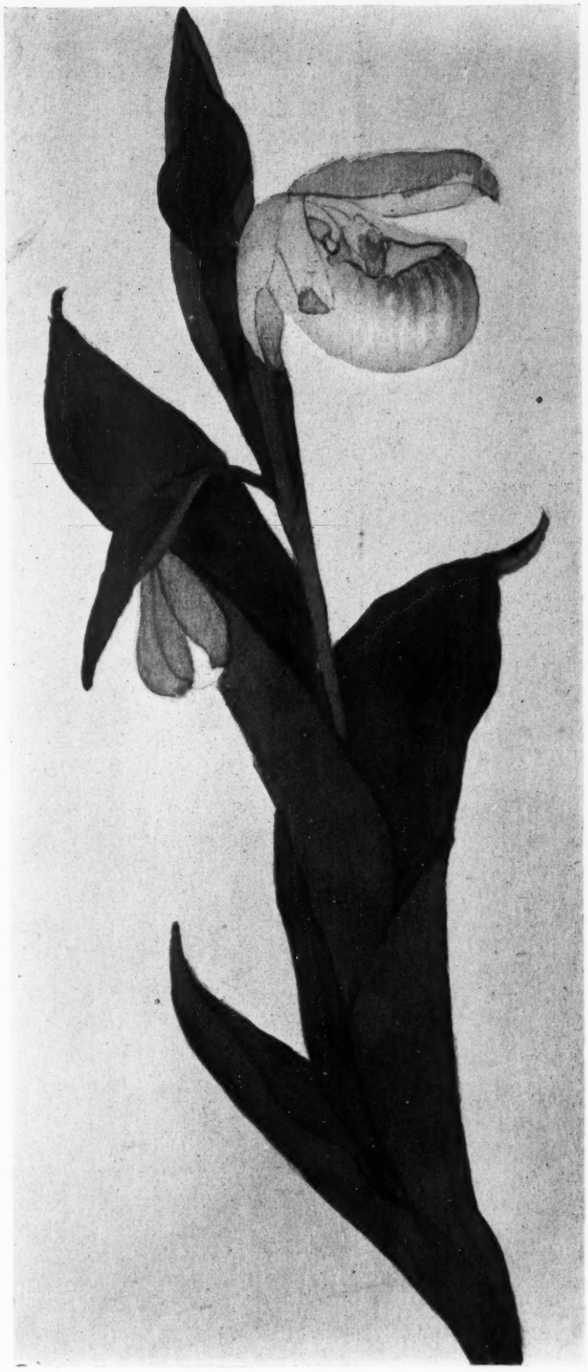


BLUEBELL



COLUMBINE OR WILD HONEYSUCKLE

PLANT ANALYSIS—FLORENCE WYMAN WHITSON



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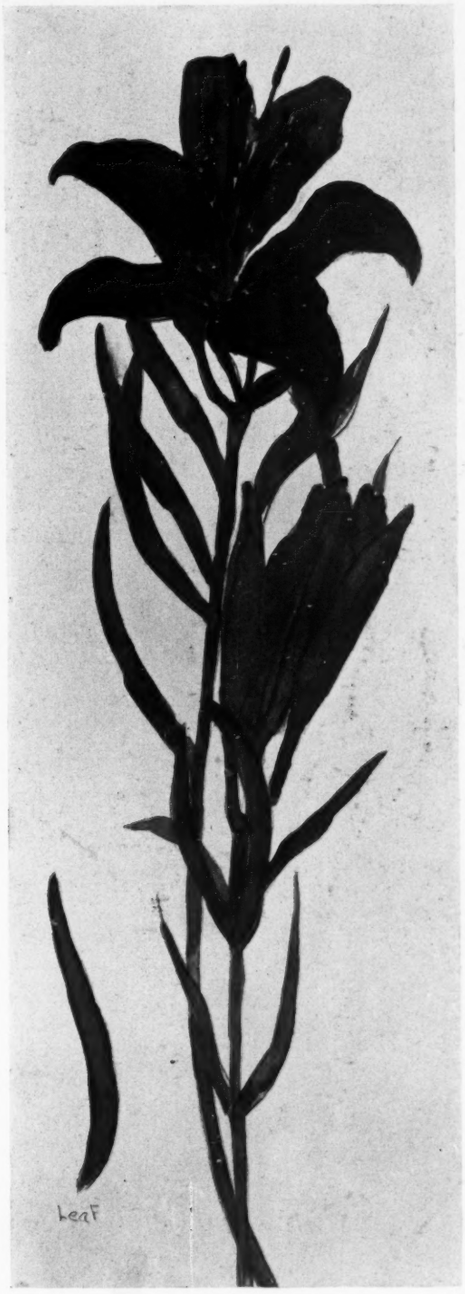

WILD TIGER LILY

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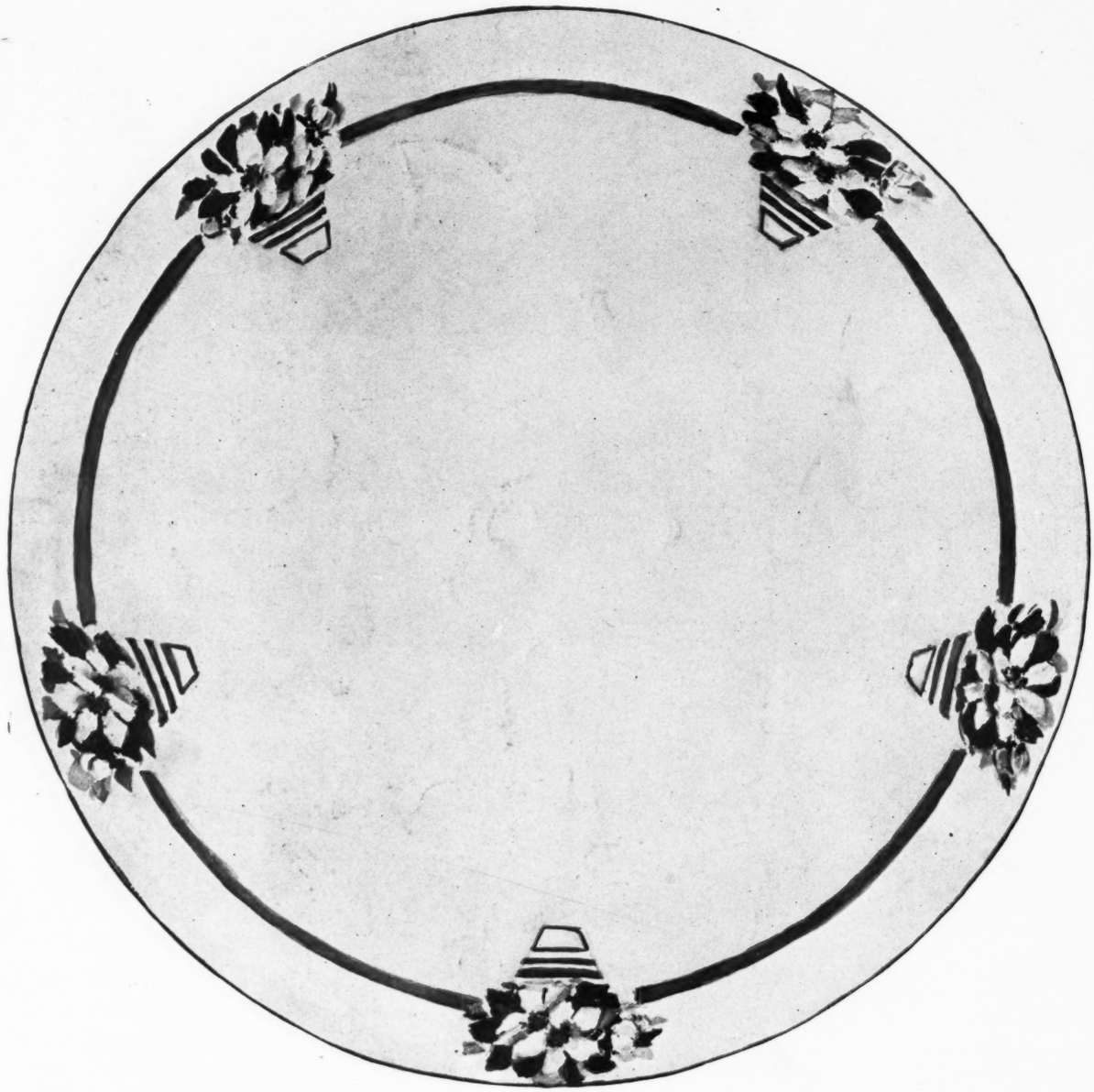

PLATE, ORANGE BLOSSOM MOTIF—ANNA H. WALLER

THE dark bands and the lines under the flowers are Gold. Paint the foliage of all the flowers with Apple Green, little Yellow Green and a touch of Brown Green for the light tone and add Shading Green for the darker tone. Flowers are white shaded with Violet and a little Yellow. Centers are Albert Yellow and a little Apple Green. Stamens are Yellow Brown and Dark Brown.